

BULLETIN

THE ART INSTITUTE OF CHICAGO

APRIL - MAY 1947

VOLUME XLI NUMBER 4
IN THREE PARTS: PART ONE



Henry Moore, Composition, Collection Sir Kenneth Clark



Reclining Figure, 1945-46, by Henry Moore. Buchholz Gallery

HENRY MOORE

Henry Moore has the tense compactness of his own sculpture. And like his sculpture he should be considered from all sides. The sum of a number of profile viewpoints may help to build a more solid estimate of this artist who is so firmly in command of sculptural space concepts in his own time, yet can look back across the ages with eyes that see and a mind that understands space and volume as they have been used by the best sculptors of all times.

The facts of Henry Moore's life are simple but very significant. He is the son of an English coal miner. He was born July 30, 1898 in Castleford, Yorkshire. He did not go down into the mines in all the twenty years he lived at Castleford. Before he was eleven Moore knew that he wanted to be a sculptor. But he became a teacher in 1916 at the age of eighteen. The interesting part about this development is that he learned to teach himself.

Henry Moore has received a wise and liberal education from Henry Moore. Also perhaps the teaching helped him to express himself in words as few artists have been able to do. The First World War rescued Moore from this teaching job in the elementary school at Castleford. His military career was brief. He was invalided back from France late in 1917, demobilized in 1919.

At the age of twenty-one he began his training as a sculptor with the financial aid of his government. Moore studied at the Leeds School of Art for two years, then for several years at the Royal College of Art in London, where he won a traveling scholarship to France and Italy.

During these school years, Moore attended classes faithfully but his real education came from his own discoveries. He had been steeped in Classical and Renaissance literature and history. But Darwin and Huxley and H. G.

Wells were his fellow countrymen. Also he read Roger Fry's *Vision and Design*. Among other subjects, Fry wrote about "Art and Science." Moore discovered geology and biology and later he discovered mathematical solids. He studied rocks and bones, pebbles and empty shells, trees and plants. He haunted the Natural History Museum. And in his classes he studied the nude human figure. But Roger Fry also wrote about "Negro Sculpture" and "Ancient American Art." These essays sent Henry Moore to the British Museum. He had admired Romanesque and early Gothic sculpture from boyhood, but at the British Museum he found new material to wonder at and study. He found primitive sculptures from Africa and Oceania, early Egyptian, Sumerian, Archaic Greek, Etruscan and Central American sculptures. Later, in France, he saw the prehistoric cave paintings; and in Italy, he was excited by the frescoes of Masaccio. These frescoes probably encouraged Moore in the drawings and water colors in which he sets human figures in landscapes.

But modern movements and artists could hardly fail to influence an open mind like Henry Moore's. The pioneering of Brancusi and Archipenko became known to him and also the brief dynamic career of Gaudier-Brzeska. Picasso was already in his Surrealist-Synthetic Cubist phase when Henry Moore began to exhibit as a professional artist.

Alfred Barr's concise statement about modern abstract art: "The shape of the square confronts the silhouette of the amoeba," finds Henry Moore on the side of the amoeba. He prefers organic forms. He lives in a nation that forms societies to look into microscopes and to watch snails. He belongs in the nation where D. H. Lawrence and Havelock Ellis have made desperate efforts to revitalize a tired

old civilization with earthy symbolism. Moore's description of the vitality of Etruscan sculpture is remarkably like the words of Lawrence on the same subject. But where Lawrence calls for the quickened pulse in the blood, Moore feels that flesh has little to do with stone or wood in sculpture. He feels that the hard bones have the tense concentrated vital rhythm his art demands. Moore has made pages of studies of bone forms from nature. He has also studied Picasso's Bone Period as used by Picasso, Arp, Miro, Dali, Tanguy, Lipchitz.

Henry Moore has exhibited with the Surrealists and also with the Abstract Artists. But he requires subject matter. He has said that his most frequent subjects are reclining figures and the mother and child motif. Until recent years, nude female figures have been almost the only subject Moore has used. There has been no attempt to introduce symbolism or mythology but the monumental quality of the figures makes it easy to see them as the earth itself. Moore fills these figures with concentrated force and a vital rhythm.

The size of these figures is an important factor in the understanding of Moore's work. He believes that sculpture which approximates the size of a human being tends to be too closely bound to realism. It is significant to remember that when a customs official was asked to state his definition of a work of art in the famous trial of the 1920's as to whether Brancusi's sculpture is art, the official replied that a work of art is an object which looks like the thing it represents and is the same size.

Moore prefers his sculpture to be very small or very large. During the years of the Great Depression, few sculptors could afford or transport very large pieces. Also Moore had known the unimportance of size after studying

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small stone figures from the Sumerians and small wood figures from primitive Negroes. His own small sculpture is so large in design that in photographs it gives the impression of being colossal in size.

Like other great twentieth century sculptors, Henry Moore is intensely concerned with the use of his materials. After centuries of the misuse of marble and bronze, modern critics find it necessary to write pages of explanation as to the difference in thinking between carving and modeling. In the British Museum, Moore studied diorite carvings by Egyptian and Sumerian sculptors, terra cotta modeled figures by Chinese and Etruscan tomb sculptors and bronze casts from Benin and Japan.

Moore's list of materials includes: for stone—alabaster, ironstone, African wonderstone, bird's-eye marble, Corsehill stone; for wood—ebony, beech wood, walnut, *lignum-vitae*; for metals—lead and bronze. It also includes terra cotta and cast stone and various combinations of string and wire with wood and metal. In the drawings there is an emphasis on the use of materials too: India ink, wax crayon, chalk, pencil, charcoal and water color. These are used singly or in combinations.

The use of so many materials in the sculpture and in the drawings adds an element of color interest often lacking in the accumulated work of a sculptor. Moore must have studied the use of color in Blake's drawings and in Turner's paintings. He may have seen the simple color statements of the Non-Objective Dutch and Russian painters. In the sculpture the local color of the material gives variety, but in the drawings the color is more arbitrary or sometimes atmospheric.

During the years of the Second World War, Moore has had little time or material to work as a sculptor. In 1940 he was commissioned by the War Artists Advisory Committee to make drawings of scenes in Underground shelters, and in 1941 to make drawings in the coal mines. In the shelters, Moore represents British women and children reclining with all

the dignity and patience of Middle American Chacmools. In the coal mines, Moore at last went down into the mines where his father had worked. There he drew and painted ghostly figures hacking at the earth. Henry Moore feels that he will not follow up the realism he practiced in these studies. But he found two new interests: the draped human figure and groups of figures. These motifs he has been introducing into recent works.

It is perhaps in the relationships of negative to positive space that Moore has contributed his most individual work. He has come to use space in all its forms. He uses the dot (zero dimension), line (first dimension), shape (second dimension), volume (third dimension), movement (a form of fourth dimension). And also Moore uses the negative form of all these space dimensions. It strengthens and emphasizes the positive dimensions. Archipenko was a great pioneer in the problems of negative space. This use of negative forms extends into the drawings made by Henry Moore. He sets positive figures or groups of figures riddled with negative dots, lines and other forms in settings of great plains with cliffs often perforated with caves, in great hollows in the earth, in great empty rooms with empty windows, in long negative tubes of the London Underground, in long tunnels in cavernous mines. In some experiments, Henry Moore hollows out a piece of sculpture, only to relate it to another form also perforated or hollowed out. The use of positive and negative space is one of the most persistent qualities of Moore's sculpture.

As for Moore's relationship as a sculptor to the problem of architectural sculpture, he has had some commissions of that nature in the less than twenty years he has been a professional sculptor. He looks with little favor on relief sculpture. Modern architecture makes little or no provision for sculpture in its plans. Usually Moore has photographed his sculpture out of doors against the English countryside. For pedestals out of doors he has often

used forms reminiscent of Stonehenge. His drawings have represented the figures in great plains, against cliffs or down in hollows. Perhaps the sculpture of Henry Moore comes close to being architecture in itself with its negative spaces. Modern buildings are steel skeletons essentially. Early modern buildings of steel and concrete were sometimes almost amoeboid in form.

Henry Moore is one of the great leaders in the international modern movements of Surrealism and Abstract Art. He is also a great English artist. He is as English as Stonehenge, as Blake's sculptural human figures in geometric settings, as Turner's colored sunsets in misty landscapes, as H. G. Wells' prophecies of ruins lying on desolate plains. Moore uses words that sound like the Old English of *Beowulf*. His words are remarkably creative and satisfying in themselves. Yet Henry Moore remains an individual and not an eclectic. He has the vigor, the vitality to create new forms in a period of great creators. He has pages of new ideas in his sketch books, he has the courage to set himself



War Artists Collection

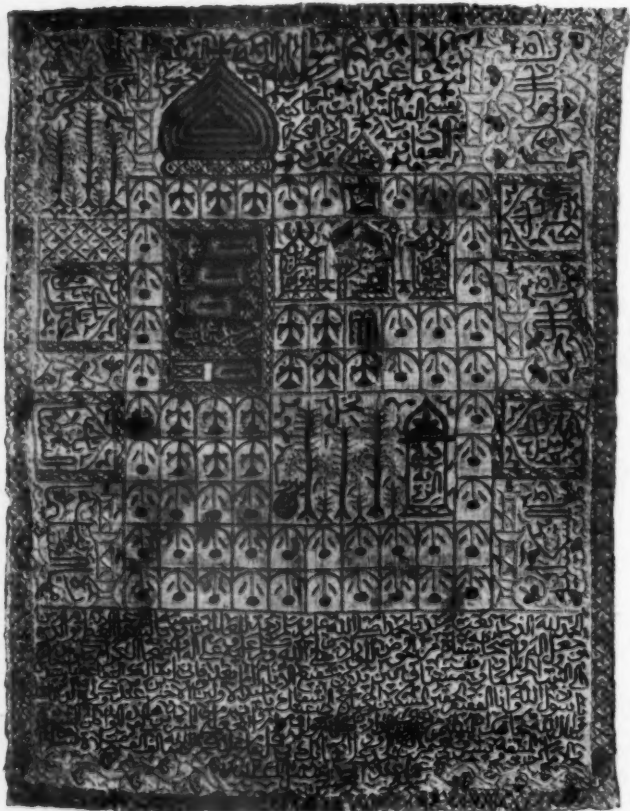
Woman Seated in the Underground, water color and pen, by Henry Moore

new problems and solve them. He has developed steadily through two world wars and a world depression. Henry Moore is only forty-eight years old.

KATHLEEN BLACKSHEAR

MEDITERRANEAN EMBROIDERIES

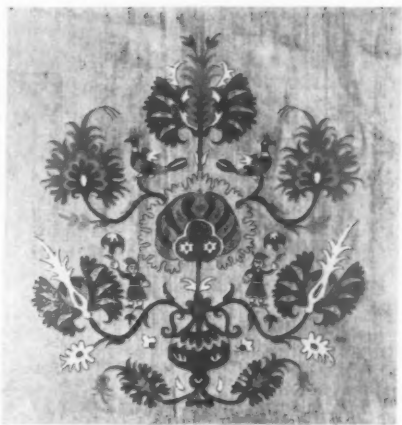
Greek Island and Turkish embroideries comprise a distinguished collection lent to the Art Institute by Burton Y. Berry, who is at present in Bucharest as head of the U. S. Mission to Rumania. The exhibition, installed by Margaret Gentles, Assistant Curator of Oriental Art, will continue until October 19.



Burton Y. Berry, who has loaned this unique collection of embroideries, writes of this talisman, dated 1822, as follows: "As you probably know, Turkish houses usually carry high under the eaves, directly over the entrance door, a tile upon which a motive has been inscribed, or sometimes a board on which a motive or a prayer has been written. I know only of two cases where an embroidery has been so used. One such is in the Istanbul Museum and the other I procured in Brusa . . ."

Detail. Eighteenth century pillow cover from Naxos in the Cyclades Islands. Leaf and star pattern is worked entirely in red silk.





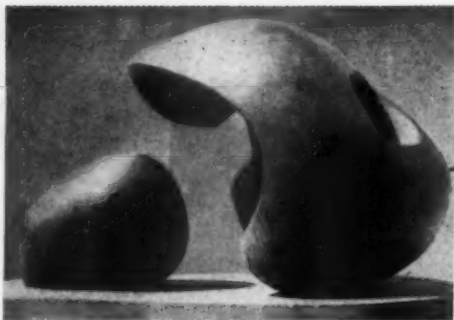
Detail. Eighteenth century bed valence from Skyros worked almost entirely in a darning stitch.



Detail. Early nineteenth century table cover from Turkey embroidered in silks and tinsel.



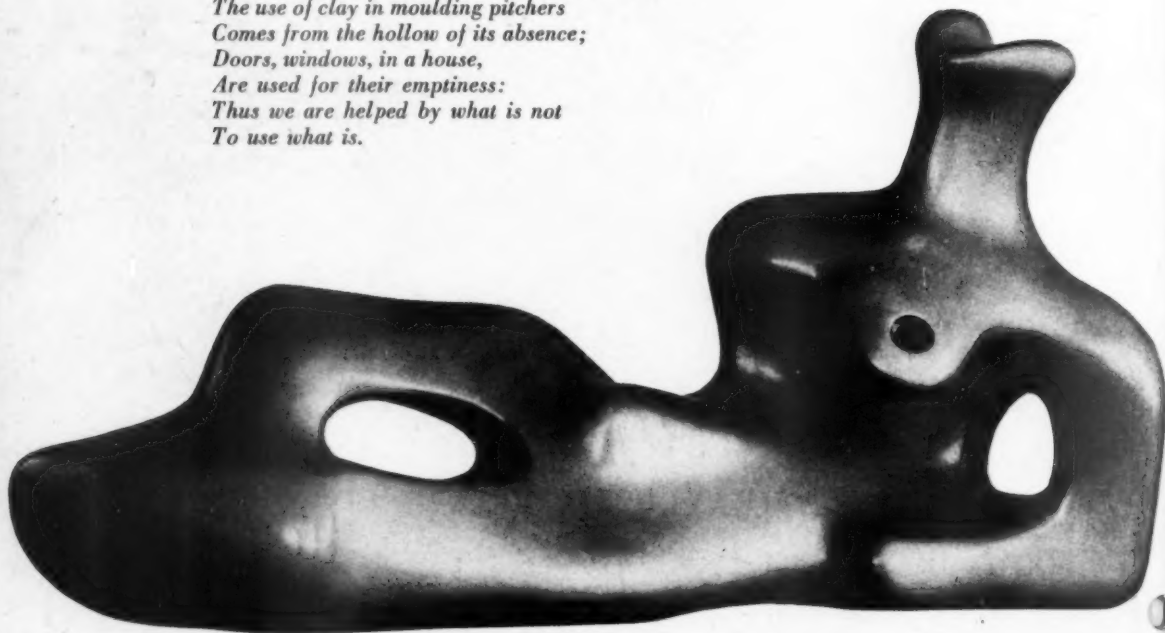
Detail. Seventeenth century bedspread embroidered with highly colored silks on linen. Note typical figure of bride, a characteristic motif of Ionian Islands.



*Two Forms by Henry Moore
Museum of Modern Art*

The Way of Life according to Laotzu
An American Version by Witter Bynner

*Thirty spokes are made one by holes in a hub,
By vacancies joining them for a wheel's use;
The use of clay in moulding pitchers
Comes from the hollow of its absence;
Doors, windows, in a house,
Are used for their emptiness:
Thus we are helped by what is not
To use what is.*



Reclining Figure, 1939, by Henry Moore from the Victoria and Albert Museum

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Vol. XLI 4
Part Two

Exhibitions

Henry Moore

Sculpture and drawings by England's greatest modern artist are shown comprehensively in Chicago for the first time.

Galleries G52-G58: April 17-May 18

Harlequin by Cézanne

A pencil study of delicacy and power for Cézanne's painting, *Mardi Gras*.

Masterpiece of the Month for April

Landscape Views of Edo

A group of Japanese prints from the Hundred Views of Edo Series by Ichiryūsai Hiroshige, from the Frederick W. Gookin Collection.

Gallery H5: April 21-September 29

Corner Cupboard by Jean Henri Riesener

Mahogany with ormolu mounts. Probably made for Marie Antoinette's play village in the grounds of the Trianon, it is the work of one of France's greatest cabinetmakers.

Masterpiece of the Month for May

Vanguard

A comprehensive exhibition of one of the most stimulating groups of American print-makers. Vanguard was organized in Chicago in 1945 and has become national in scope.

Gallery 16: Closes May 4

The Marcel Stieglitz Collection of Dr. Wall Worcester Porcelain

This famous collection is the product of the Worcester factory during its best period, 1751-1783.

Gallery H3: May 6-November 2

Martyl and Mrs. Joyce Treiman in the Room of Chicago Art

A joint exhibition by two talented young women painters.

Gallery 52: Closes May 11

Society for Contemporary American Art

This year's exhibition will be hung in two galleries to show more effectively the unusually large selection of painting and sculpture.

Galleries 52-53: May 20-June 22

The Winterbotham Collection

For the first time the Winterbotham Collection, composed of outstanding modern European and Mexican paintings, is shown as a unit.

Galleries 32 & 35: May 23-June 22

Tapestry—The Weavers' Pictorial Technique

A demonstration of the development and use of the tapestry technique in various times and in various countries from Egypt to Peru in examples drawn from the Institute's collections.

Galleries A1-A5: Closes May 31

Mauricio Lasansky and his School of Modern Engraving

Experimental prints by a group of artists working at the University of Iowa under the leadership of Mauricio Lasansky.

Gallery 11: Closes June 1

Exhibitions (continued)

Still Life: Le Jour by Georges Braque

A great abstract painting by Braque from the Chester Dale Collection. On indefinite loan to the Art Institute. *Masterpiece of the Month for June*

Explaining Abstract Art

A novel exhibition showing visually the how and why of Abstract Art.
Gallery of Art Interpretation: July 1-January 31, 1948

Samuel Greenburg and Freeman Lorenz Schoolcraft in the Room of Chicago Art

Samuel Greenburg's brilliantly colored canvases will be effectively combined with Freeman Schoolcraft's sculpture in a variety of mediums. *Gallery 52: June 26-August 3*

Persian Pottery Bowl

This bowl, one of the most important examples of early lusterware known, was found in the ruins of Ray which flourished in the twelfth century, A. D. Logan-Patten-Ryerson Collection. *Masterpiece of the Month for July*

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven scale models of furnished American interiors.
Galleries A10-A12: Closes July 1

Houses U. S. A., 1607-1946

An exhibition tracing American architecture, as illustrated by single dwellings, from early times to the present day. The photographs were assembled by *Life Magazine* for the State Department. *Blackstone Hall: July 1-21*

Eighteenth and Nineteenth Century American Textiles

A survey of American decorative weaving, printed fabrics and embroidery from periods when textiles became industrialized. *Galleries A1-A5: July 15-January 15, 1948*

European Rooms in Miniature by Mrs. James Ward Thorne

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France. *Galleries A10-A12: August 1-July 1, 1948*

Miyoko Ito and Polia Pillin in the Room of Chicago Art

Two talented Chicago women combine in a spirited summer showing. *Gallery 52: August 7-October 26*

Exhibition by Students of the School of the Art Institute

This exhibition is assembled by the students themselves and includes examples of all the fine and applied arts. *Galleries G52-G58: September 2-October 26*

Mediterranean Textiles

Turkish and Greek Island embroideries lent by Burton Y. Berry. *Gallery H9: Closes October 19*

Moholy-Nagy Memorial Exhibition

Photographs, drawings, paintings and constructions by the late Moholy-Nagy, distinguished founder of the Institute of Design in Chicago. *Galleries 52-53: September 18-October 26*

MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Mondays		Titles of Courses		April 14	April 21
11:00 A.M.	Survey of Art.....	Miss Parker, <i>Club Room</i>		Byzantine Art	Early Christian Architecture
11:55 A.M.	Demonstrating Techniques.....	Mr. Buehr, <i>Club Room</i>		Art and Craft of Mosaic	Some Light from the Dark Ages
2:00 P.M.	Clinic of Good Taste.....	Dr. Watson and Occasional Guest Speakers		Flower Arrangements for the Dinner Table Mrs. J. Wilson McAllister	Porcelains by Frances Poe
2:00 P.M.	Members' Studio, II.....	Mr. Buehr, <i>Studio 4</i>		Members' Studio, II	Members' Studio, II
5:45 P.M.	Adult Sketch Class.....	Mr. Buehr, Assisted by Mrs. Myers		Adult Sketch Class	Adult Sketch Class
Tuesdays				April 15	April 22
11:30 A.M.	History and Enjoyment of Art.....	Dr. Watson and Staff		An Artist's Adventures in Mexico: Jalisco & Michoacan.....	An Artist's Adventures in Mexico: The State of Colima, Mr. Buehr (<i>Final</i>)
2:00 P.M.	Members' Studio, I.....	Mr. Buehr, <i>Studio 4</i>		Members' Studio, I	Members' Studio, I
6:30 P.M.	Evening Lectures in the Galleries..	Miss Parker		Turkish and Greek Island Embroideries... <i>Gallery H9</i>	No Lecture
Fridays				April 18	April 25
10:00 A.M.	Adult Sketch Class.....	Mr. Osborne and Mrs. Myers		Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades.....	Dr. Watson and Staff		Sculpture of Henry Moore ..Mr. Buehr, <i>Gallery G52</i>	Sculpture of Henry Moore ..Dr. Watson, <i>Gallery G52</i>
2:00 P.M. 6:30 OF 8:00 P.M. }	Art through Travel.....	Dr. Watson and Guest Lecturers		Pacific Coast of North America.....Dr. Watson 8:00 P.M. <i>Repetition of 2:00 Lecture (Final Repeat Lecture)</i>	Pacific Coast of North America.....Dr. Watson
Saturdays				April 19	April 26
1:10 P.M.	The James Nelson and Anna Louise Raymond Fund for Children....	Mr. Osborne		The Things I Live With, II	Music Has Color
Sundays				April 20	April 27
3:00 P.M.	Art through Travel.....	Dr. Watson and Guest Lecturers		Pacific Coast of North America.....Dr. Watson	Pacific Coast of North America.....Dr. Watson

Art Institute Lecturers: Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne, and staff members.
Notes: At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents.
 The *Art through Travel* lecture subjects are repeated so that all Members can be accommodated comfortably in

Fullerton Hall. The Friday evening lectures are given one week at 6:30 and the alternate week at 8:00.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

April 28	May 5	May 12	May 19
Illuminated Manuscripts	Romanesque Architecture in France	Romanesque Architecture in Italy	Romanesque Architecture in England and Germany (Final)
Art and Letters	The Medieval in Modern Architecture (Final)		
Furniture for Today, Courtesy The Tobey Furniture Company	Wrought Iron by Thomas Googerty, Master Craftsman, and Pottery by Sue Shipp	A Living Room of Today, Courtesy The Fair	Arranging the House for Summer (Final)
Members' Studio, II (Final)			
Adult Sketch Class	Adult Sketch Class (Final)		
April 29	May 6	May 13	
			SUMMER VACATION (See page 56 for Outdoor Summer Sketch Class announcement)
Members' Studio, I (Final) In the Highlands of Bolivia	No Lecture	Sculpture and Drawings by Henry Moore (Final)	
May 2	May 9	May 16	September 26
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class (Final)	
Martyl and Mrs. Joyce Treiman..Mr. Buehr, Gallery 52	Sculpture of Henry Moore ..Dr. Watson, Gallery G52	American Painting: Winslow Homer..Mr. Osborne, Galleries 53 & 54 (Final)	The Student Exhibition ..Dr. Watson, Gallery G52
The Great SouthwestDr. Watson	Summer in our Middle WestDr. Watson	Out of This WorldDr. Watson	Vacation Rhapsody, 1947Dr. Watson 6:30 P.M. Repetition of 2:00 Lecture
May 3	May 10	May 17	September 27
Moods in Melody	Vacation Memories	A Constant Companion (Final)	See next Bulletin
May 4	May 11	May 18	September 28
The Great SouthwestDr. Watson	Summer in our Middle WestDr. Watson	Out of This WorldDr. Watson (Final)	Vacation Rhapsody, 1947Dr. Watson



LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

Individuals, groups and organizations may arrange for guide service and special lectures. Please consult the Department of Education Office in Gallery 2 on the First Floor for information regarding fees and appointments.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance. For private and suburban schools there is a nominal charge.

EVENING LECTURES IN THE GALLERIES on South America and the current exhibitions are offered on alternate Tuesdays at 6:30 P.M. by Miss Parker. The course is open to anyone and may be entered at any time. A series ticket, good for any twelve lectures, costs \$5.00, plus \$1.00 Federal tax; a single lecture costs 50

cents, plus 10 cents tax. Admission to these lectures is free to Members. Guests of Members must pay admission fee.

HALF-HOURS IN THE GALLERIES, a series of talks for busy people, will be offered free to the public every Wednesday noon at 12:30 P.M. by Miss Parker. A detailed list of subjects may be obtained at the Information Desk.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Miss Parker and occasional guest lecturers every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public.

TUESDAYS at 6:30 P.M. (All lectures by Helen Parker)

April 15	Turkish and Greek Island Embroideries.....	Gallery H9
April 29	In the Highlands of Bolivia.....	Club Room
May 13	Sculpture and Drawings by Henry Moore.....	Gallery G52

THURSDAYS at 6:30 P.M. (All lectures by Helen Parker except May 15)

April 17	Thirteenth Century Skyscrapers in France.....	Fullerton Hall
April 24	Stone Cutters and Wood Carvers of Today.....	Fullerton Hall
May 1	A Journey to Brazil.....	Fullerton Hall
May 8	Arts of China.....	Fullerton Hall
May 15	South American Flight..... <i>Florence Dibell Bartlett</i>	Fullerton Hall
May 22	Guatemala	Fullerton Hall

NOTES

Members' Outdoor Sketch Class

A Special Summer Outdoor Sketch Class for Members will be held on Tuesday mornings from 10 A.M. to 12 noon, July 1-August 12, under Addis Osborne. This seven week course is limited to one hundred fifty people. Tickets may be procured at Dr. Watson's office upon presentation of the Art Institute membership card. There is a special fee of \$3.00 for the course. The class will be held in places about the city where there will be shelter in case of rain. All Members will bring their own materials and folding stools and go directly to the place of meeting. No materials will be needed for the first class which will be a seminar held in Fullerton Hall. The seminar will include an outline of the class program along with discussions and demonstrations of outdoor sketching.

Summer Sketch Class for Children

Six-Week Special Summer Sketch Class for children of Members and selected scholarship students from the Chicago Public Schools will begin at 10:30 A.M. on Thursday, July 3, and run through August 7, in Fullerton Hall. The class will be conducted by Addis Osborne. Children ranging from six years to high school age will be included. Tickets may be obtained at the door on July 3, where charcoal and paper can be purchased for twelve cents.

Annual Spring Tea

The annual spring tea will be given by the Members of the Art Institute on Friday, May 16, at 3:45 P.M. in the Club Room. The tea will honor exhibiting Chicago artists and other distinguished artists who may be in the city. There is an admission charge of thirty-five cents for each Member.

Glee Club Concerts

Two Glee Club Concerts are scheduled for Blackstone Hall at 3:00 P.M. Wednesday, June 4, and Sunday, June 8. Although the program has not yet been determined, there will be a number of madrigals. The concerts will be conducted by Charles Fabens Kelley and accompanied by Earl Mitchell.

Art of the Motion Picture Series

The Art Institute announces the resumption of its motion picture program. Pictures interesting as examples of the art of the film, both American and foreign, will be shown. The series will begin on September 27. Saturday afternoons at 2:30 will be free to the public; a repetition on Monday evenings at 8:00 will be for Members only. Announcement of titles will appear in the next *Bulletin*.

GOODMAN THEATRE

Members' Series

It used to be said that no one could succeed in the theater who wasn't born in a dressing room and brought up in a wardrobe trunk. A glance at our successful theater people proves that this is not true. But some people are born into the theater, and sometimes several generations of a family make their mark in it—the Barrymores are a case in point.

The Royal Family is a play about the Barrymores who, in the last decade, have brought a fourth generation of actors to Broadway. They are also, as most people know, a very gay and eccentric lot. Mr. Kaufman thought so and wrote a play about them which is also very gay and exciting, but which does not fail to recognize their greater significance as human beings and artists.

The Royal Family will be performed on the following dates: May 8-10; 13-18; 20-24; with one matinee on Thursday, May 22.

Children's Theatre

The Prince and the Pauper is a play which depends on a thorough resemblance of the two actors who play the parts. Makeup will help a great deal but usually not enough to deceive the audience. This year we have been blessed by the presence of two actors who are twins. Their mother can probably tell them apart. We can't.

The play was prepared by Charlotte B. Chorpénning and will be presented on Saturday afternoons at 2:30 through May 24, with special performances on Saturday morning, May 3, at 10:30 and Sunday afternoons, April 20, 27, May 4, 11, 18, 25 at 3:00.

CHINESE BRONZES

FROM THE BUCKINGHAM COLLECTION

BY CHARLES FABENS KELLEY
AND
PROFESSOR CH'EN MENG-CHIA

PUBLISHED BY THE ART INSTITUTE OF CHICAGO

The Art Institute of Chicago is proud to announce the publication of a magnificent volume dealing with its celebrated Buckingham Collection of Chinese Bronzes. Eighty-four full-page half-tones and an excellent color reproduction make this book not only a collector's item but also a very distinctive gift.

The co-authors are internationally famous authorities on Chinese art. Charles Fabens Kelley is Curator of Oriental Art at the Art Institute and Ch'en Meng-chia is Professor of Chinese Archaeology and Paleography at the National Tsing-Hua University of Peiping, China. The book contains a commentary on ancient Chinese bronzes, descriptions of each reproduction, translations of the inscriptions and a thorough bibliography.

The American Institute of Graphic Arts, New York City, selected *Chinese Bronzes* as one of the Fifty Best Books of the Year for its achievement in fine printing. This book is a must, not alone for scholars and libraries, but in addition, for all those interested in China and Oriental art.

EXCERPTS FROM LETTERS AND REVIEWS

"I should like to congratulate you on the very satisfactory production of your book. Your good half-tone reproductions give the effect of the bronzes perfectly."

Sir Ellis Minns, *Professor Emeritus of Archaeology, University of Cambridge*



Early Han Bronze Mask of Fantastic Human Face

"You do not have to be an Orientalist to appreciate the superb quality of this book and you needn't be an art specialist to enjoy the wonderful pageant of form and design presented in these pages, in full and detail plates arranged for maximum seeing pleasure."

The Art Digest

Because this volume has been published by the Art Institute, it can be sold for \$7.50.

ORDER FORM

Please send me _____ copy *Chinese Bronzes*.

Name _____

Address _____

Remittance enclosed: \$7.50

